

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND: *FIREWORK MUSIC* BY
GEORGE FREDERICK HANDEL ARRANGED BY PHILIP GORDON, *PORTRAIT OF A*
CLOWN BY FRANK TICHELI, *A Childhood Hymn* ARRANGED BY David Holsinger, AND
CITADEL CONCERT MARCH BY FRANK ERICKSON

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

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Approved by:

Major Professor
Dr. Frank Tracz

Abstract

The following report is research and analysis from the comprehensive examination question based on the Graduate Conducting Recital of James D. Rogers. The recital, performed by the Mission Valley High School Band, was held in the gymnasium of Mission Valley Schools USD #330 on May 4, 2013 at 7:00 p.m. Pieces of music performed were Firework Music by George Frederick Handel and arranged by Phillip Gordon, Portrait of a Clown by Frank Ticheli, A Childhood Hymn by David Holsinger, and Citadel: Concert March by Frank Erickson. In addition to the analysis of the mentioned music, this document also contains rehearsal plans used in the preparation of the music for performance.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this project is to show the process of teaching music through performance in band, in fulfillment of the master's program in music at Kansas State University. In this report you will see my philosophy in music education, a selection in quality music literature, analysis of the literature chosen, rehearsal considerations and lesson plans. In this process, I have continued down the path of learning to become a better educator of concert band. In the future, I can take what I have learned and better serve my students through analysis and research of concert band literature.

Performance Information

The conducting recital was performed Thursday, May 3, 2012, 7:00pm in the Mission Valley Schools north gymnasium. The concert was shared with the Mission Valley high school choir and seniors from the Mission Valley high school forensics squad. Those who performed the concert band literature selected were the Mission Valley high school band. The music selected was *Fire Work Music* by George Frederick Handel and arranged by Phillip Gordon, *Portrait of a Clown* by Frank Ticheli, *A Childhood Hymn* by David Holsinger, and *Citadel: Concert March* by Frank Erickson.

Music Examined

The literature selected for this performance included Firework Music by George Frederick Handel and arranged by Phillip Gordon, Portrait of a Clown by Frank Ticheli, A Childhood Hymn by David Holsinger, and Citadel: Concert March by Frank Erickson. A historical and theoretical analysis of each of these works follows in this report.

Format of Analysis

The format for analyses is based upon the Unit Study idea found in *Teaching Music Through Performance in Band* series by Richard Miles and Larry Blocher. (Blocher, 1997)

Unit 1: Composer

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4: Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Unit 9: Additional References and Resources

The contents of Unit 9 were omitted in the individual chapters and included in the references at the end of this document. The analysis of each work also includes a micro-macro-micro analysis, as created by Dr. Frank Tracz.

Concert Program



Mission Valley High School Music Dept.

2013 Spring Concert

Mrs. Amelia Hancock, Choir

Mr. David Weybrauch, Accompanist

Mr. Jamie Rogers, Band

Ms. Denise Gilligan, Forensics

Mr. Charlie Chesmore, Principal

Mr. Jim Markos, Superintendent

High School Choir

Mrs. Amelia Hancock, Director

Mr. David Weyhrauch, Accompanist

Disney Dazzle

The songs of Alan Menken, Howard Ashman and

Tim Rice

Arranged by Mac Huff

Soloists-Samantha Unruh, Madison Lira, Jayden

Blodgett,

Macey Secord, Amanda Meyer, Melvina Taylor, and

Destiny Marshall

Agnus Dei

By Earlene Rentz

Lonesome Road

Arranged by Ruth Elaine Schram

Vocal solo – Matthew Tennison (junior)

On My Father's Wings

Forensics

Denise Gilligan, Coach

A Personal Touch

Original Oration

Melissa Coats (senior)

Spies

By David J. LeMaster

Duet Acting

Conner Rush (senior)

Matthew Tennison (junior)

High School Band

Firework Music

By George Frederick Handel

Arranged by Philip Gordon

Portrait of a Clown

By Frank Ticheli

A Childhood Hymn

By David Holsinger

Citadel (Concert March)

By Frank Erickson

Special Thanks

MVHS Custodial Staff

Mrs. Nancy Land

Administration

You, the parents and family of these
students

Our loving families

CHAPTER 2 - Music Education Mission Statement

Schools were created to educate and develop young people. This education exists to mold the young so they can grow intellectually as individuals and contribute to our society. This intellectual growth includes exposure to other cultures and ideas, and presents opportunities to express one's self creatively. This, in turn, allows the individual to contribute their creations for the betterment of society. Many of our youth are searching for their own unique personalities and find music to be an outlet for their thoughts and confusions through the trials of growing. Music serves multiple purposes in this system: The music room can be a safe place for someone to find and express themselves. The art of music can enrich our lives, making us more complete, teaching us to entertain, aiding in the development of the entire person, and aiding in the learning of other important subjects. Through their involvement in music at school, children can learn life lessons such as responsibility, respect, and how to act with class and tact. Throughout time, before written language, math, or science, there have been several constants. One of these has been music. If music has survived this long, it must have done so for a reason. We must make sure it continues to be taught to everyone.

Why? Why do we teach? We teach to educate the young so they may lead productive lives and contribute to society. Everyone must do their part to aide in the forward movement of society. The more the young grow intellectually, the better prepared they will be to do their part. There are many aspects to the overall education of the young.

The modern day school first provides structure. There is the idea of the scheduled day. Students at my school are in seven equally sized time periods and one seminar period for organizational meetings or studying. The students follow the same routine every day. One of the first things I learned as a young teacher is how students dislike deviations from a routine. Routine is warm and safe. They are familiar with routine and take comfort in it. There are clear guidelines and procedures to which they must adhere. These rules maintain order. All of these things in are in place so the students don't have to worry about what's next. They can come to school and focus on learning. As much as some students would like us to think they don't appreciate it, they rely on the structure of school.

I believe that in most situations, the underlying value and assumptions for formal education is to make sure kids can read, write, do math problems, and understand some science so they are able to pass any kind of assessment that schools are required to administer. In most situations, I believe arts are thought to be extra activities that students can do when they have the “real” work done. I believe that most decision makers don’t realize that the arts, especially music, are vital to making the student complete. With music in the picture, the curriculum in formal education creates a complete student. Students must know how to read and write. Students must be educated in math and science. Students must have good physical and mental well being. Students must also be taught in the arts. The arts offer lessons that students cannot get in any other classroom. The music classroom offers education that you cannot get in any other class. Music finishes the full circle of education. In music, you are allowed to go places that you can’t go to in any other classroom. You find your emotional self. You learn to control your movements and mind to make an art that can be in different styles and colors. In the music classroom you can put yourself out there and feel safe doing so.

There are many high achievement expectations in the music classroom. Part of the beast that is the school music ensemble is the performance. There are many people that expect the ensemble to perform wonderfully ranging from parents, administrators, the students, and the teacher themselves. This is healthy as long as there is a balance of the educational value of the class and the preparing for “the next performance.” We are, after all, an academic classroom. To show others outside of our domain that we are academic, we as music educators must make strides to make our daily lessons academic.

One of the beautiful things about teaching music is that it is a universal language. Throughout time, out of every culture, since the earliest existence of humans, there has been music. Music crosses every border and can educate about every culture. Music can show students that there is a great big world out there and the world doesn’t drop off at the end of their state or country. Music can show that even though we speak different languages or worship different deities, we are all human beings with the same feelings and desires.

The classroom learning environment is one of the most unique landscapes in the school. The learning environment in the classroom ties in with the teacher using effective instruction practices and using their professional responsibilities to their best ability. The music classroom needs to be a safe place. Students are expressing themselves, putting themselves out there and

exposing their souls. It is important for the class or ensemble to understand that they are family and must work as a cohesive unit or team. Part of this team mentality is to support one another. There is a special bond that is created in a music classroom between the students. Students from different walks of life come together and unite in a way that if they weren't in music together, they probably would never talk or look at each other. I believe that you know your program is reaching this level of bonding when students make efforts to come to the music classroom even when they don't have music class. The music classroom becomes a cool place to hang out. The music classroom is somewhere they belong. With the music educator creating a safe and positive learning environment, using effective instructional skills to make the class periods useful and efficient, and the educator holding themselves responsible for the education and progress of his or her students, the music classroom is very necessary in today's schools. We return to this bottom line, the music classroom helps to make the complete student. Music offers parts of education that students cannot get in any other classroom.

CHAPTER 3 - Quality Literature Selection

It is the responsibility of the music educator to pick the best quality music their ensemble is capable of playing based on their level of development. Quality literature can provide the best opportunity for young musicians to get the most out of learning music. Each of the areas we focus on when doing a unit study, as taught in *Teaching Music Through Performance in Band* (Blocher, 1997), can be more meaningful and abundant for the students. Through the abundance, there will be more the ensemble can learn. Quality literature can give students the best opportunity to grow in their abilities. Music that is written well and appropriately for each instrument, will allow students to continue progressing on their instruments. It is also important for our students to know the difference between quality literature and music that isn't as good. We are hoping that we can make lifelong lovers of music. Part of this should be their ability to tell the quality of the music they are listening to.

When selecting music, I may use one of multiple resources. The first source I use is the *Teaching Music through Performance in Band* series of books. This series currently offers 8 volumes of books listing and analyzing pieces of literature ranging from grade 2-6 level of difficulty. There is also a book for marches (Chevallard, 2003) and two volumes for Beginning Band (Dvorak, 2001). The creators are constantly working to revise each edition and to date have created a second edition of volume 1. I have used this resource the most when selecting music to add to my current school's concert band library. My second resource is the *Kansas State High School Activities Association required list of pieces* to be used at the annual State Large Group Festival (KSHSAA, 2012). This list of pieces includes overtures, marches, and ballads. "The List," as it is commonly called among band directors, is put together by a collection of highly experienced band directors from the public school and collegiate sectors both retired and active. My third resource for finding quality band literature is sight reading with my ensembles out of the extensive concert band library at my school. We have over 700 titles in our library. Almost every day of the school year I will pull one or two pieces that I have pre-selected based on its suitability to the current instrumentation of the ensemble, and read through it at least two times with the bands. We find pieces that are not very well-written, pieces that sound ok, pieces that I think are well-written but the students don't particularly care for, and pieces that both the students and I agree are well-written and sound really good. We always discuss what makes each

piece fit into the mentioned categories. Each year, I have selected contest and concert pieces from this process and have always received compliments on my literature selection. I am not going to pretend that I am the end-all expert at literature selection, but if the music sounds good to me, I see the potential for it to sound good, and either I or both the students and I think it sounds good, chances are we have found a quality piece of music.

In today's public schools, the band wears many hats. In fall, we are mostly the marching band. We perform a show at home football games and marching festivals, we perform at pep rallies, and we march in local parades. When football season is over, we prepare for winter concerts. When we return from winter break, we begin preparing for contests and remaining concerts on top of playing at home basketball games. We are a pep club, a public relations machine, entertainers, and through it all, a classroom for young people who want to play an instrument and learn about music. And throughout the crazy whirlwind which is the school year, quality band directors must choose quality literature to meet all the needs of the band.

Every year, music teachers everywhere -- whether they are new out of college, at a new assignment, or have been at the same school for any number of years -- are faced with the daunting task of selecting music that their ensembles will play. Of course selecting music doesn't have to be daunting but there is a level of tension that goes along with trying to select the best quality of music for your ensembles. Ray Cramer writes, "What Materials Are You Going to Teach "About Music" "Through Music" While "Performing Music?" (p. 7), in *Teaching Music through Performance in Band, Volume 1* about your first years teaching (Blocher, 1997) Cramer continued, "At the time, it seemed to me the most important questions about making those choices involved the following: "(p. 7)

1. Will the students "like" the music?
2. Are my players "competent enough" to perform the music?
3. Do we have enough "rehearsal time" to learn the music?
4. Will the parents and school personnel "enjoy" the music?

As we go from a new teacher, to a teacher with a little experience, then to a more experienced teacher and beyond, these questions still may play a small part in our decision making process. But as we gain experience in both teaching and selecting literature, we gain the knowledge to see a bigger picture. We begin to ask ourselves different questions in our journey to select quality literature. For example:

Does the music have:

1. A well-conceived formal structure?
2. Creative melodies and counterlines?
3. Harmonic imagination?
4. Rhythmic vitality?
5. Contrast in all musical elements?
6. Scoring which best represents the full potential for beautiful tone and timbre?
7. An emotional impact?

Cramer (1997) goes on to write, "If we are going to teach about music, through music while performing music, then all of these elements need to be incorporated into our rehearsal planning as we prepare our students for performance." (p. 8)

CHAPTER 4 - “Firework Music” by George Frederick Handel, arranged by Philip Gordon

Unit I. Composer

George Frederick Handel (1685-1759) was born into a family with no musical background. Handel’s father wanted him to practice law but due to his natural gift, was allowed to study music (Sadie, 2001). Handel first studied with Friedrich Zachow, who taught him organ, harpsichord and composition. Handel would be granted organist at the Calvinist Domkirche Cathedral Church but would leave to pursue his passion of opera. Living in 1703 Hamburg and working with an opera company, Handel wrote his first opera, *Almira*. He then moved to pursue his aspirations of writing opera in Italy. While there, Handel received the patronage of Marquis Francesco Ruspoli. During his stay in Italy, Handel wrote his opera *Agrippina*, which was produced in Venice in 1709. In 1710, Handel moved to Hanover, Germany, to take a musical director position but continued to keep his eyes set on London. Traveling to London, he would return to Germany only when he felt his job was at stake and return to London as soon as he could. It wasn’t long before his benefactor in Germany was crowned King George 1 of England (1714) and he could finally stay where his heart was. Handel wanted his Italian operas to become popular in England but they would not take with the populous. He found success writing oratorios with English text. As an employee of the state he wrote music for important occasions, one of which was *Firework Music*. With his choral music writing, Handel would add a chorus to his oratorios as he continued to attempt to appeal to the public audience (Grout,). He was successful in writing for all areas of music, which is what makes him one of the greatest composers of all time.

Philip Gordon (1894-1983) began learning violin at age six. Gordon received his bachelor’s and master’s degrees in English literature and Germanic languages, and his doctorate in philosophy. Gordon was very active in orchestral organizations and societies. Gordon is also remembered for being a strong supporter of music education holding high offices in MENC and ASTA. As a composer/arranger, Gordon wrote a lot out of necessity and for his teaching positions. As his works became more popular, he taught at the college level so he could focus on his arranging and composing.

Table 4.1 List of compositions (Rehrig, Bierley, 1991)

Name	Genre	Publisher	Difficulty	Date Published
1. American Frontiers	Overture	Elkan-Vogel	N/A	1964
2. An American Notebook	Overture	Bourne	N/A	1964
3. Americana	Overture	Jenson	N/A	1981
4. Andante for Band	Overture	Bourne	N/A	1960
5. Appalachian Fantasy	Overture	MPH	N/A	1962
6. Bel Canto Suite	Overture	Bourne	N/A	1976
7. Bicentennial	Overture	Marks	N/A	1976
8. Bright Dawn Overture	Overture	Hansen	N/A	1957
9. Canticle for Band	Overture	Mills	N/A	1960
10. Canzona for Band	Overture	Kalmus/Mills	N/A	1961
11. Carol Fantasia	Overture	Bourne	N/A	1960
12. Ceremony at Margate	Overture	Kalmus/Mills	N/A	1959
13. A Christmas Greeting	Overture	Alfred	N/A	1982
14. Colonial Diary	Overture	Elkan-Vogel	N/A	1965
15. Courtly Festival	Overture	Mills	N/A	1961
16. Elizabethan Suite	Overture	Warner Brothers	N/A	1968
17. Fitzwilliam Suite	Overture	Kalmus/Marks	N/A	1962
18. Freedom's Heritage, processional march	March	Kjos	N/A	1962

19. Innovation	Overture	Belwin/Kalmus	N/A	1965
20. Invocation	Overture	Mills	N/A	1965
21. Invocation and Ritual Dance	Overture	Bourne	N/A	1969
22. John Henry	Overture	Presser	N/A	1957
23. Landscape	Overture	Presser	N/A	1971
24. Legend of the Plains	Overture	Bourne	N/A	1975
25. Little Baroque Suite	Overture	Fischer	N/A	1959
26. A Little Shakespeare Suite	Overture	Presser	N/A	1976
27. Midsummer Idyl	Overture	Kendor	N/A	1977
28. New England Chronicle	Overture	Bourne	N/A	1966
29. An Old English Christmas	Overture	Jenson	N/A	1980
30. Olympia	Overture	Summy	N/A	1964
31. Parade of the Champions	Overture	Jenson	N/A	1980
32. Pavana for Band	Overture	Bourne	N/A	1962
33. Prairie Saga	Overture	Presser	N/A	1959
34. Prelude and Dance	Overture	Jenson	N/A	1983
35. Prelude on an Odd Rhythm	Overture	Bourne	N/A	1958
36. Regal Coronation	Overture	Jenson	N/A	1982
37. Renaissance Masters Suite	Overture	Marks	N/A	1975
38. Rhapsody	Overture	Kerby	N/A	1977

39. Robert Burns Overture	Overture	Fischer	N/A	1962
40. Rocky Mountains Suite	Overture	Alfred	N/A	1970
41. Royal Coronation	Overture	Jenson	N/A	1982
42. Royal Heritage Suite	Overture	Jenson	N/A	1981
43. Russian Masters Suite	Overture	Marks	N/A	1969
44. Scandinavian Masters Suite	Overture	Marks	N/A	1974
45. Sea of Tranquility	Overture	Bourne	N/A	1959
46. A 17 th Century Suite	Overture	Warner Brothers	N/A	1971
47. Sierra Spectrum	Overture	Mills	N/A	1963
48. Sing Nowell!	Overture	Bourne	N/A	1977
49. Sonnet for Band	Overture	Bourne	N/A	1959
50. Sourwood Mountain	Overture	Kendor	N/A	1967
51. Spanish Masters Suite	Overture	Marks	N/S	1969
52. Suite Britannia	Overture	Jenson	N/A	1980
53. Torchlight Carols	Overture	Belwin/Kalmus	N/A	1965
54. A Tribute to Carols	Overture	Warner Brothers	N/A	1968
55. Two Ancient French Dances	Overture	Bourne	N/A	1977
56. Who's Who in the Band	Overture	Elkan-Vogel	N/A	1956
57. A Yuletide	Overture	Warner Brothers	N/A	1972

Festival				
58. Angels We Have Heard, carol fantasia	Overture	Bourne	N/A	1962
59. Appalachian Fest	Overture	Alfred	N/A	1977
60. Czech Masters Suite	Overture	Kalmus	N/A	1992
61. French Masters Suite	Overture	Kalmus	N/A	1992
62. Louis XIV Suite	Overture	Kalmus	N/A	1992
63. Merry England, fantasy	Overture	Summy	N/A	1956
64. Renaissance Masters Suite	Overture	Kalmus	N/A	1992
65. Scandinavian Masters Suite	Overture	Kalmus	N/A	1992
66. Three Baroque Carols	Overture	Kendor	N/A	1966
67. Venetian Masters Suite	Overture	Kalmus	N/A	1992

Unit II. Composition

Firework Music was written in 1749 under commission of George II for a fireworks show celebrating the end of the War of the Austrian Succession. This is a late baroque piece and was written for wind instruments and percussion: 24 oboes, nine horns, nine trumpets, 12 bassoons and three sets of timpani (Sadie, 2001). Handel would later arrange *Firework Music* for strings. *Firework Music* was one of his many pieces that were written for occasions of the state. Others included Four Anthems for the coronation of George II, the Funeral Anthem for Queen

Caroline, The oratorio *Judas Maccabaeus* and the *Occasional Oratorio* in honor of the duke of Cumberland for his victory at Culloden (Grout,). The full piece of *Music for Royal Fireworks* is five movements long, I. Overture, II. Bourree, III. La Paix, IV. La rejoissance and V. Minuet I and Minuet II. Gordon's arrangement is the Minuet II part of the final movement and takes nearly two minutes to play. Not a difficult piece to play, musical maturity is what makes this piece a challenge for young bands.

Unit III. Historical Perspective

Music for Royal Fireworks, was composed under commission of George II of Great Britain for the fireworks in London's Green Park on 27 of April 1749. It was to celebrate the end the war of the Austrian Succession between the British and the French and the signing of the Treaty of Aix-la-Chapelle in 1748. The music served as a backdrop to a fireworks show for this celebration. Because the performance was going to be outdoors, the instrumentation would have to meet outdoor needs. Instrumentation for this first performance was 24 oboes, nine horns, nine trumpets, 12 bassoons and three sets of timpani. Handel would later arrange the piece for strings. The actual performance would be the second time that many members of the public would hear the piece. The dress rehearsal just days before drew a crowd of 12,000 people. Even more excitement ensued as a wooden pavilion that was built for the celebration caught fire from the fireworks and burned to the ground (Sadie, 2001).

Figure 4.1 Royal Fireworks



Unit IV. Technical Considerations

Rhythmically, *Firework Music* is not a difficult piece for high school band or even most middle school/junior high bands. The piece is in $\frac{3}{4}$ time. Eighth notes, quarter notes and half notes are most commonly used throughout the piece with the exception of a few dotted quarter notes and a few dotted half notes. Sixteenth notes are seen five times in groups of two between the upper woodwinds and cornet parts. The most technical part of playing *Firework Music* is the combination of articulations, dynamics and the students listening skills. Accents are used frequently throughout the piece. The ensemble must play these articulations in a uniform style. Staccatos are used in eighth note runs during the C section. The upper woodwinds must match with the same style of separation and then the cornets when they echo the upper woodwinds. The students listening skills are paramount for this piece to be played well. Throughout most of the piece, the woodwinds are either echoing the brass, as in sections A and B, or vice versa, as in sections C and D. Therefore, when groups are echoing each other, they must match dynamics and style of articulations. A change is going to come to the listening in the Grandioso section which ends the piece. The instrumentation becomes thick and everyone must now take the entire ensemble and sound like one instrument. The E flat Major and C minor scales are needed for this piece. The A and B sections are in E flat Major, the C and D sections are in c minor and E flat Major returns in the Grandioso end section. Range is not an issue with this piece. Cornet one does not play any higher than fourth line D, flutes play as high as the first A above the staff, clarinet one and two cross the break with clarinet one playing high C and the trombones and baritones do not play any higher than middle C.

Unit V. Stylistic Considerations

Accents are used heavily throughout the piece. The piece sounds like what a fireworks display looks like. Every time an instrument plays an accented note, it is easy to imagine a large flowery firework going off in the sky. *Firework Music* is from the late baroque period. It is important for the band to emulate a stringed ensemble. The accented notes by the winds should sound like a heavy long bowed note by a stringed instrument. The staccato notes by the melody in the C section should sound like pizzicato notes played by stringed instruments. The tempo is Moderato with vigor. Phrasing is played in eight bars. Dynamics should be used to give slight color to the accompaniment while the melody sings through. In the C section, the crescendos and decrescendos should be used to give ebb and flow to dynamics and expression in the melody. The piano C and D sections should be played soft to contrast the larger fireworks imagery and make the Grandioso section that much more grand. The Grandioso section is like the big finale of a fireworks show. The instrumentation is thick. Balance must be achieved across the ensemble with all instruments playing grand and forte in a regal style.

Unit VI. Musical Elements

Firework Music has two tonal centers: Concert E flat in sections A and B, C minor in sections C and D and then back to Concert E flat for the Grandioso section. Throughout the piece, the chords I, IV and V are mostly used. Almost all of the harmonic parts move parallel with the melody. The melody is only played in flute 1, clarinet 1, alto saxophone 1 or trumpet 1 either at the same time or individually. The entire piece is in $\frac{3}{4}$ time with the tempo only changing from Moderato with vigor to Grandioso when theme one and two are repeated at the end.

Unit VII. Form and Structure

- Theme 1 Starts at beginning. The melody is in cornets/trumpets one. Cornet 2 and 3, horn, and low brass accompanies. At circle 1, flute, oboe, and clarinet one echo the first theme with other woodwinds accompanying.
- Theme 2 Begins at circle 2. The melody is in cornet/trumpet one. Cornet 2 and 3, horn, and low brass accompanies. At circle 3, flute, oboe, and clarinet 1 echo the theme with other woodwinds accompanying.
- Theme 3 Begins at circle 4. Flute, oboe, clarinet one, and alto saxophone play in unison while the second parts provide harmony. At circle 5, trumpet one echoes the theme while baritone provides a counter melody.
- Theme 4 Begins at circle 6. Flute, oboe, clarinet one, and alto saxophone play the melody. At circle 7, cornet/trumpet echoes the melody.
- Theme 1 and 2 repeated At circle 8, all brass and woodwinds repeat the first and second themes.

Unit VIII. Suggested Listening

Handel's Celebrated Water Music, George Frederick Handel

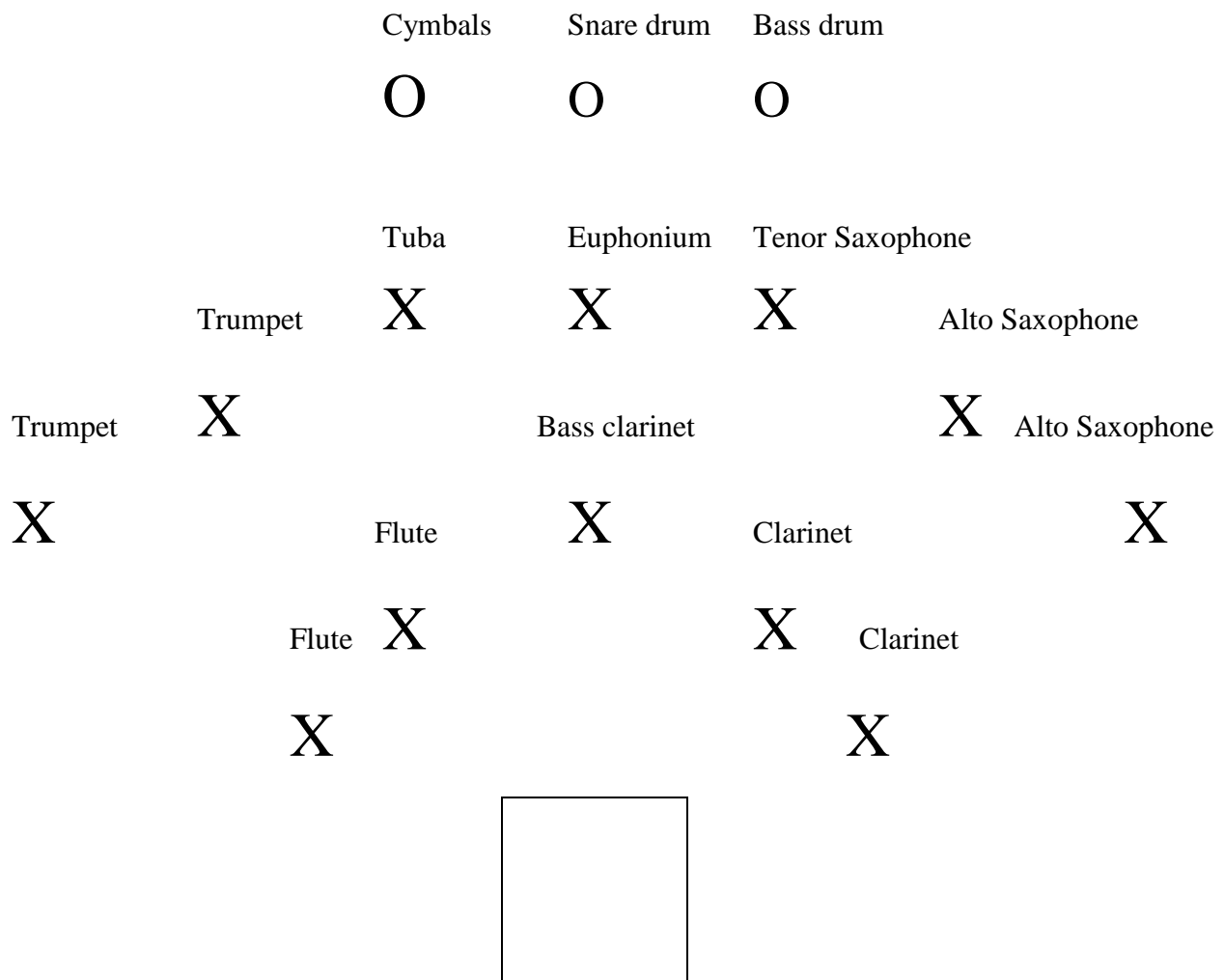
Brandenburg Concertos, Johan Sebastian Bach

Orchestral Suites, Bach

Unit IX. Seating Chart and Acoustical Justification

I placed the low voices in the middle of the ensemble because the bass and tenor voices are the core of the sound. The upper winds were placed on the outside to equal the balance. I placed the snare drum dead center of the percussion so I can make better eye contact with the player.

Figure 4.2 Seating Chart for Firework Music



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Mission Valley High School Band

Announcements:

Literature: Firework Music

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Sight read2. Take a second read of the piece3. Discuss significance of articulations, accents and staccatos.<ol style="list-style-type: none">a. Accented notes should be played at the suggested dynamic level with regular notes being played one dynamic level softer.b. Don't think of staccato as short or pecked but rather detached and separated.	<ol style="list-style-type: none">1. Take note of any areas that provide exceptional troubles.2. Give students a chance to redeem themselves on any mistakes. Allow them to build some confidence on the new piece.3. Play beginning to circle 2 to address accents and circle four to circle five to address staccatos.

Rehearsal Plan – Rehearsal #2

Ensemble: Mission Valley High School Band

Announcements:

Literature: Firework Music

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review from previous rehearsal<ol style="list-style-type: none">a. Articulations<ol style="list-style-type: none">i. Accentsii. Staccatos2. Dynamics<ol style="list-style-type: none">a. Discuss Forte, mezzo forte, piano, pianissimo, crescendo and decrescendo.b. How does the group decide what each level is?<ol style="list-style-type: none">i. Listening within sections and across the ensemble.c. Make sure woodwinds play the same forte when they enter at circle one that the brass was playing from the beginning.	<ol style="list-style-type: none">1. Ask ensemble questions then play intro to circle two and circle four to circle five<ol style="list-style-type: none">a. What is the description for accented notes?<ol style="list-style-type: none">i. Emphasized and played at suggested dynamic level with regular notes played at one dynamic level softer.b. What is the description for staccato notes?<ol style="list-style-type: none">i. Not short and pecked but detached or with separation.2. Play through piece focusing on dynamic levels3. Play the beginning to circle two several times to make sure brass and woodwinds are matching dynamic levels and listening.4. If there is time, final run through.

Rehearsal Plan – Rehearsal #3

Ensemble: Mission Valley High School Band

Announcements:

Literature: Firework Music

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review articulations<ol style="list-style-type: none">a. Staccato<ol style="list-style-type: none">i. Separation2. Review dynamics<ol style="list-style-type: none">a. Crescendo and decrescendo3. Phrasing<ol style="list-style-type: none">a. Establish with the ensemble how long the phrases will be.	<ol style="list-style-type: none">1. Play staccato section from circle four to circle six.<ol style="list-style-type: none">a. Make sure woodwinds and brass are playing correctly and matching styles.2. Play circle four to circle five and then circle five to circle six to focus on crescendos and decrescendos ebb and flow. Play mm. 49-54 to hear the crescendo that takes place over six measures.3. Play the first two sections with distinct breaks every four bars. Then play eight bar phrases to see which makes the most musical sense.4. If time allows, make a run through focusing on all we have discussed.

Rehearsal Plan – Rehearsal #4

Ensemble: Mission Valley High School Band

Announcements:

Literature: Firework Music

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review phrasing2. Grandioso section<ol style="list-style-type: none">a. Discussb. Reinforce the accents. They should sound like long and heavy bow strokes on a stringed instrument.3. Rallentando and fermata at the end<ol style="list-style-type: none">a. Discuss<ol style="list-style-type: none">i. Students must watch the conductor and listen to each other on the release.4. Chords<ol style="list-style-type: none">a. Preselect longer notes and have students hold out.<ol style="list-style-type: none">i. Listen and find role.	<ol style="list-style-type: none">1. Start piece to make sure ensemble is using eight bar phrases. If convinced by end, move on to next topic.2. Play at varying tempos to discover what will sound best.3. Play several times so students can get the slow down and release from the fermata.4. Have students play and hold out long tones after discussing the pyramid of sound.5. Make time for run-through of entire piece.

{copy and paste additional pages as needed}

CHAPTER 5 - “Portrait of a Clown” by Frank Ticheli

Unit I. Composer

Frank Ticheli was born in 1958 and is a native of Louisiana. Ticheli received his doctoral and master’s degrees from the University of Michigan where he studied with William Albright, George Wilson, Leslie Bassett and William Bolcom. In 1991, Ticheli joined the University of Southern California’s Thornton School of Music’s staff where he teaches composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. In addition to concert band literature, Ticheli’s orchestral music has been well received. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, and Dallas Symphony to name a few, radio orchestras of Stuttgart, Frankfurt and Austria to name a few and orchestras of Colorado, Hong Kong and Omaha to name a few. Many of his works are becoming standards in concert band literature. Ticheli is the recipient of a 2012 “Arts and Letters Award” from the American Academy of Arts and Letters. He has been awarded national honorary membership to Phi Mu Alpha Sinfonia. At USC, he has received the Virginia Ramo Award for excellence in teaching and the Dean’s Award for Professional Achievement. Other pieces by Frank Ticheli include *Joy*, *Joy Revisited*, *Angels in the Architecture*, *Vesuvius* and *Cajun Folk Songs* (Ticheli, 2013).

Figure 5.1 Picture of Frank Ticheli



Table 5.1 List of grade 2 and grade 3 compositions (Ticheli, 2013)

Name	Genre	Publisher	Difficulty	Date Published
1. Abracadabra	Overture	Manhattan Beach	3	2004
2. Amazing Grace	Chorale	Manhattan Beach	3	1994
3. Amen	Overture	Manhattan Beach	2	2009
4. Ave Maria	Chorale	Manhattan Beach	3	2004
5. Cajun Folk Songs	Overture	Manhattan Beach	3	1990
6. Fortress	Overture	Manhattan Beach	3	1989
7. Joy	Overture	Manhattan Beach	2	2005
8. Joy Revisited	Overture	Manhattan Beach	3	2005
9. Loch Lomond	Chorale	Manhattan Beach	3	2002
10. Portrait of a Clown	Overture	Manhattan Beach	2	1989
11. A Shaker Gift Song	Chorale	Manhattan Beach	2	2004
12. Shenandoah	Chorale	Manhattan Beach	3	1999
13. Simple Gifts	Overture	Manhattan Beach	3	2003
14. Sundance	Overture	Manhattan Beach	3	1997

Unit II. Composition

Portrait of a Clown is a musical portrait of a clown. It shows both a jolly and humble side to a clown. The piece was first performed by the Murchison Middle School Band, in Austin, Texas in 1988. This piece is scored for bands lacking in lower brass and woodwinds. Ticheli warns, if there are sufficient numbers of these instruments in your band, take care that they do not over power. *Portrait of a Clown* is a one movement piece in ABA-Coda form with 101 measures. *Portrait of a Clown* is recognized as a grade 2 piece. This piece is two minutes and forty-five seconds in length. Ticheli used a contemporary method of writing for this piece.

Unit III. Historical Perspective

Portrait of a Clown was written in 1988 and first played by Cheryl Floyd and the Murchison Middle School band in Austin, Texas on May 26 of that year. *Portrait of a Clown* is an example of programmatic music, which is used to portray a character or tell a musical story. Other examples of program music are Moussorgsky's *Pictures at an Exhibition* and Dukas' *Sorcerer's Apprentice*. One way programmatic music is used in our society is in the scores that are written for movies to help tell the story. For example, when John Williams wrote music for the movie saga *Star Wars*, he wrote *Luke and Leia*, which has a soft and gentle theme and is played whenever Luke Skywalker and Princess Leia are having a private moment. Also in *Star Wars*, the song, *Death Star March*, plays with its menacing sound whenever the characters Darth Vader or the Evil Emperor are about to appear. Without this music, the stories mentioned would not be told as effectively. Some examples of program music for band are Leroy Anderson's *Sleigh Ride*, with the whip, sleigh bells and horses nay at the end, and *Rhapsody in Blue*, painting a picture of New York City, by George Gershwin.

Figure 5.1 A jolly character with a melancholy side as portrayed in the piece with a happy A section and a melancholy B section



Unit IV. Technical Considerations

The keys of B-flat Lydian, F Major and f harmonic minor are used in *Portrait of a Clown* and those three scales should be played by all of the students. The piece is in 4/4 time with the suggested tempo of 160 beats per minute. Rhythmically, *Portrait of a Clown* is not a challenging piece for high school band. Eighth notes, quarter notes, half note, whole notes and a few dotted half notes are used in the piece. The accompaniment plays varying rhythmic patterns with quarter notes and quarter note rests. With the faster tempo, those accompanying students will need to count carefully. There is a grace note on the last note the flutes play. Range is another area where this piece should not be challenging. The flutes do not play any higher than C above the staff. In fact, my flutes were displeased with how low the range was throughout the piece. The clarinets are not asked to play any higher than fourth space E-flat on the staff. The alto saxophones stay within the staff for most of the piece. There are a few places where they go up to the A above the staff. The trumpets do not play any higher than fourth space E-flat on the staff as well. The low brass instruments play within an easy range. The trombones highest note is D right above middle C. The tuba part stays in a very vanilla range and mostly hangs around F below the bass clef staff. The percussion part is for color. The xylophone part doubles the flute when they are playing the Section A melody.

Unit V. Stylistic Considerations

Portrait of a Clown is a contemporary programmatic piece. Articulations are what bring the clown to life. In the A sections, staccatos and accents are used to show the light hearted and performing side of the clown. The staccatos keep the clown light and bouncy with extra bound or bounce on the accents. Tenuto markings are used in the A sections for contrast and color. In the B section, slurring and tenuto markings are used to show a melancholy side to the clown. Dynamics are used for color and expression as much as they are for volume. The contrast of dynamics is used to present the showmanship of the clown in his performance. Crescendos, especially, are used for expression. Though the decrescendo in the coda is written under measures 92 and 93, the ensemble should begin a decrescendo at the beginning of measure 91 and get softer until the end of the piece. The A sections should be played in four bar phrases. It is almost like there is a question and answer conversation going on every four bars. The B section should be played in eight bar phrases. This is not only necessary for the slurred and legato style, but so the musical sentences can be completed.

Unit VI. Musical Elements

Portrait of a Clown uses three keys: B-flat Lydian, f harmonic minor, and F Major. The introduction's center is the fifth. The A section is played in B-flat Lydian. Both the melody and accompaniment play with a staccato, light hearted feel. The main theme is played twice in this first A section with a transition section into the B section (A-D) and then three times before the coda. The first time the A section is played, flutes have the melody with light staccato accompaniment from clarinet, alto and tenor saxophone (A-B). The second time, the alto saxophones and xylophone play the melody with the flutes with the rest of the ensemble joining the staccato march like accompaniment (B-C). The B section is played in f harmonic minor. This section is played slurred and legato. The B section theme is played three times with a brief interlude in between the second and third time (D-H). The first time the theme is played, the flutes have the melody with the clarinets playing a flowing accompaniment and the low winds playing pedal tones (D-E). The second time, trumpet one joins the flutes with the melody, the trombones join the clarinets with the flowing accompaniment and the low winds continue the

pedal tones (E-F). The third time we hear the B theme, alto saxophone and flute replay the melody, trumpet one plays a counter melody, clarinet one joins the pedal tones while clarinet two and trombone continues the flowing accompaniment, and the low voices continue their pedal tones (G-H). The third time we hear the B theme, the key changes to F Major. When we hear the A section for a second time, flute and trumpet one have the melody. The light bouncy staccato accompaniment returns with everyone playing and the instrumentation thick (H-I). The next playing of the A theme, clarinet one and flute play the melody as we are used to hearing it while trumpet one inverts the melody (I-J). We hear the A theme played one more time with trumpet one and the low winds finally getting their turn (J-K). The coda follows with instrumentation thinning and the dynamics fading.

Unit VII. Form and Structure

- Introduction:** The harmonic center is the fifth scale degree preparing us for the B-flat Lydian key. We are also introduced to the staccato bouncy clown style we will encounter in the A section.
- Section A** Melody is in flutes. Other instruments provide playful accompaniment. At rehearsal B, the A theme is played again with the addition of alto saxophone playing the melody. At letter C, a transition begins to prepare us for the change in theme.
- Section B** At rehearsal D, the key changes to f harmonic minor. The flutes play melody of new theme with clarinets playing part with motion and contrasting movement. Lower voices provide pedal notes. At rehearsal E, trumpet one and alto sax join flutes in playing of melody. At rehearsal F, the B2 section begins. Tenor saxophone, low clarinets, and even the tuba take the melody. The B1 melody returns at rehearsal G and the key changes to F Major. The melody is in flute and alto sax. Trumpet one plays a counter melody.
- Section A** At rehearsal H, the A theme returns. Each time we hear the theme, there is a slight change and it is passed around to many instruments in the ensemble.
- Coda** We conclude the piece with a coda section beginning at rehearsal K. We do get to hear the primary idea one more time in the last two measures.

Unit VIII. Suggested Listening

Paul Dukas, The Sorcerer's Apprentice

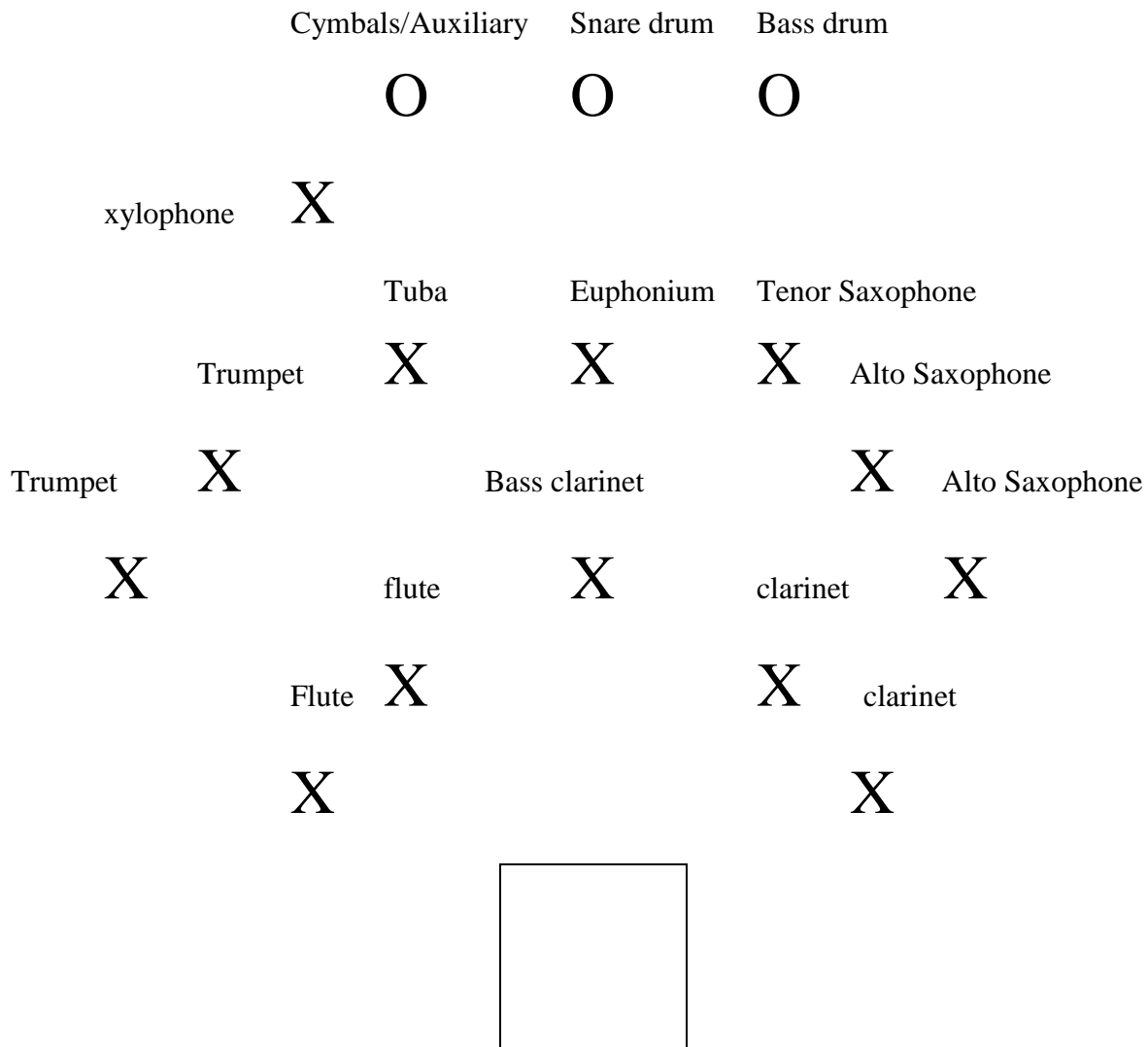
Modest Mussorgsky, Carnival of the Animals

Frank Ticheli, Cajun Folk Songs

Unit IX. Seating Chart and Acoustical Justification

I placed the low voices in the middle of the ensemble because the bass and tenor voices are the core of the sound. The upper winds were placed on the outside to equal the balance. I place the snare drum dead center of the percussion so I can make better eye contact with the player. I placed the xylophone to the left of the ensemble because it doubles the flute when it plays.

Figure 5.2 Seating Chart for "Portrait of a Clown"



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Mission Valley High School Band

Announcements:

Literature: Portrait of a Clown

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Sight read2. Play through piece second time3. Bflat Lydian, f harmonic minor and F Major <p>Discuss and hand out scale sheet</p>	<ol style="list-style-type: none">1. First browse through piece looking for road signs, then play.2. Play through piece second time.3. Play all three scales as seen on scale sheet.

Rehearsal Plan – Rehearsal #2

Ensemble: Mission Valley High School Band

Announcements:

Literature: Portrait of a Clown

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Play through piece2. Review the different scales used in the piece3. Articulations<ol style="list-style-type: none">a. Staccato<ol style="list-style-type: none">i. Separationb. Accents<ol style="list-style-type: none">i. Louder and emphasizedc. Tenuto<ol style="list-style-type: none">i. Dah tongue and a little longer4. Dynamics<ol style="list-style-type: none">a. Discuss beginning to Bb. Address listening within each section and across the ensemble.	<ol style="list-style-type: none">1. Play through piece2. Play the scales from the handed out scale sheet.3. Isolate sections of the piece using the different articulations and play. Beginning for staccato and accent and mm. 21 and 22 for tenuto on beat 3 and 4 of m. 22.4. Play from beginning to B.<ol style="list-style-type: none">a. Be prepared to stop and adjust loud and soft.

Rehearsal Plan – Rehearsal #3

Ensemble: Mission Valley High School Band

Announcements:

Literature: Portrait of a Clown

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review articulations2. Form and structure3. Play each section individually so students can hear their differences.	<ol style="list-style-type: none">1. Play beginning to B and then H to J.2. Ask student to identify and name each section.3. Play each section4. If there is time, run the piece and take note of the sections that might require more attention.

Rehearsal Plan – Rehearsal #4

Ensemble: Mission Valley High School Band

Announcements:

Literature: Portrait of a Clown

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review scales<ol style="list-style-type: none">a. Bflat Lydianb. f harmonic minorc. F Major2. Review structure and form of piece3. Structure of B section into sub sections4. Rehearse the B section square D to E, flutes and then clarinets. Together5. Rehearse E to F, flutes, alto sax and trumpet. Then add clarinets.6. Trumpet 1, mm. 58 to 65.	<ol style="list-style-type: none">1. Play scale sheet and lead student discussion about the differences.2. Ask students to name the different sections3. All play B section.4. All play from D to E.5. All play from E to F6. All play B section

Rehearsal Plan – Rehearsal #5

Ensemble: Mission Valley High School Band

Announcements:

Literature: Portrait of a Clown

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Review B section2. Review articulations3. A sections4. Transition from second A section and Coda<ol style="list-style-type: none">a. Intensity and dynamic contrastb. Start at fortissimo at J and gradual decrescendo until end of piece5. Run J to end6. Restate what we worked on then run entire piece.<ol style="list-style-type: none">a. Try to keep it to no more than three topics.	<ol style="list-style-type: none">1. Ask students to identify subsections of B section2. Play B section3. Make sure the second A section is played with the same attention to articulations as the first A section. Keep focus.4. Start playing at J. Stop and start as needed.5. Run through J to end.6. Run through of entire piece

{copy and paste additional pages as needed}

CHAPTER 6 - “A Childhood Hymn” by David Holsinger

Unit I. Composer

David Holsinger (b. 1945) in Harden Missouri, received his higher education from Central Methodist College in Fayette, Missouri, Central Missouri State University in Warrensburg, Missouri, and the University of Kansas, in Lawrence. Holsinger has studied composition with Donald Bohlen at Central Missouri State, and Charles Hoag at the University of Kansas. Holsinger’s positions have included music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas. Currently, Holsinger is on the faculty at Lee University, Cleveland, Tennessee, as conductor of the Lee University Wind Ensemble. Other duties include teaching advanced and graduate level conducting, orchestration, and composition. Holsinger has been presented with many awards and special honors. A few of these include, twice, the prestigious Ostwald Composition Prize of the American Band Masters Association, inducted into the Phi Mu Alpha Sinfonia Music Fraternity’s distinguished Alpha Chapter, and was featured as the Heritage VI composer during the 1998 Texas Bandmasters Association convention. In addition to teaching, Holsinger spends time as a guest clinician, composer, and conductor around the country. All state bands he has conducted include honor bands here in Kansas. Other pieces by Holsinger include, *The Peasant Village Dance*, *Gypsy Dance*, *Havendance*, and *On a Hymnsong of Philip Bliss* (Holsinger, 2013)

Figure 6.1 Picture of David R. Holsinger



Table 6.1 List of grade 2 and grade 3 compositions (Holsinger, 2013)

Name	Genre	Publisher	Difficulty	Date Published
1. Fort Canterbury March	March	TRN Music	2	1989
2. If You Must Doodle, Doodle Somewhere Else	Overture	Wingert Jones	2	1990
3. Scaling the North Wall	Overture	TRN Music	2	1990
4. The Peasant Village Dance	Overture	Wingert Jones	2	1990
5. The Case of the Mysterious Stranger	Overture	TRN Music	2	1990
6. The March of the Combat Patrol	March	TRN Music	2	1991
7. A Childhood Hymn	Chorale	Wingert Jones	2	1991
8. The Cluster Bluster Fluster March	March	Wingert Jones	2	1991
9. Gypsydance	Overture	Wingert Jones	2	1994
10. Von Gerrhart's 613 Regimental March	March	TRN Music	2	1994
11. On the Cul-de-sac, Three O'Clock, Friday Afternoon	Overture	TRN Music	2	1998
12. The Gathering of the Ranks of	Overture	TRN Music	3	1988

Hebron				
13. On A Hymnsong of Philip Bliss	Chorale	TRN Music	3	1989
14. On A Hymnsong of Philip Mason	Chorale	TRN Music	3	1990
15. On an American Spiritual	Chorale	TRN Music	3	1991
16. On A Hymnsong of Robert Lowery	Chorale	TRN Music	3	1992
17. On A Southern Hymnsong	Chorale	TRN Music	3	1993
18. Lake Canterbury Regatta	Overture	TRN Music	3	1993
19. Mobbusters!	Overture	Wingert Jones	3	1994
20. In Praise of Gentle Pioneers	Chorale	TRN Music	3	1996
21. Deerpath Dances	Overture	TRN Music	3	1996
22. A Jolly Walk in Hibbertland	Overture	TRN Music	3	1998
23. Prairie Dances	Overture	TRN Music	3	1998
24. Adagio	Chorale	TRN Music	3	1998
25. The Pride of Buxmont	Overture	TRN Music	3	2000
26. Fanfare for the Glorious NayCart	Overture	TRN Music	3	2002
27. Silver Celebration Overture	Overture	TRN Music	3	2002
28. Falcon Attack!	Overture	TRN Music	3	2002
29. On A Children's Sunday Song	Chorale	TRN Music	3	2004

30. March on the Grand High Poobah	March	TRN Music	3	2005
31. Army Ants March and Boogie	March	TRN Music	3	2005
32. Kaylen Dreaming	Chorale	TRN Music	3	2005
33. Elegy on an American Folk Tune	Chorale	TRN Music	3	2006
34. On the Overland Stage to El Paso	Overture	TRN Music	3	2006
35. Little Fantasy on an American Hymn	Overture	TRN Music	3	2009
36. Quiet River	Chorale	TRN Music	3	2011
37. Fanfare and Caprice on “Annie Lisle”	Overture	TRN Music	3	2012

Unit II. Composition

A Childhood Hymn was published in 1991 and is based on the Sunday school tune, *Jesus Loves Me*. At the time Holsinger wrote this piece, he was working at Shady Grove Church in Grand Prairie, Texas. This is a contemporary arrangement of a traditional tune. *A Childhood Hymn* brings a new twist to the melody and harmony that is not usually used with this tune. Accidentals are used to provide the different sound and require mature listening. This is a short one movement piece, only 43 measures in length. It is a challenging grade 2 piece. The clarinets are required to play a syncopated ostinato, there is a one measure time change to 2/4 and then back to 4/4, and there are several key changes. As he writes in the learning objectives in the score, Holsinger intends this piece to be an educational tool to help young musicians develop air support, pitch, dynamics, phrasing and style. Students are challenged on this piece to use intense

expression. This is the kind of piece that if played correctly, will give members of the audience and ensemble the chills. The piece is 3 minutes in duration.

Unit III. Historical Perspective

Jesus Loves Me was a poem written by Anna Bartlett Warner, a writer of hymns, novels and children's books, in 1859. In the book, *Say and Seal*, one of the characters is attempting to comfort a dying child by reciting the poem. Warner would later turn the poem into a hymn and include it in her first book of hymns, *Original Hymns*. In 1862, William B. Bradbury would find the words and create his own tune and chorus as we sing it today. *Jesus Loves Me*, is now one of the most known Christian tunes around the world (Owen, 2004). Holsinger published this piece in 1991 and provides a contemporary look at the well known tune. Expression is shown through playing this slow and legato lullaby piece by using tenuto articulations and sustained phrasing. Dynamics range from lullaby soft to forte at the climax of the piece and more forte for expression purposes before slowing and softening back down near the end. These traits are typical of contemporary ballads.

Figure 6.2 One of the churches where I learned *Jesus Loves Me*, the Eskridge United Methodist Church



Unit IV. Technical Considerations

Students will need to be able to play the concert B-flat and concert E-flat scales. Each student's piece of music includes both scales and arpeggios for the mentioned keys on the back side. Also included are musical terms and definitions used in this piece. Terms are placed under the categories of style, dynamics, other: *rallentando*, and the time signature. Rhythm is not an issue for most of the parts. The piece is played in 4/4 time at a slow tempo. There is a 2/4 bar at measure 20 but immediately returns to 4/4. The clarinets may be challenged by a syncopated ostinato from measures 9-16. Notes used in the piece are eighth notes, quarter notes, half notes, and whole notes. A few dotted half notes are used. There is one quarter note triplet used in the second clarinet and second alto saxophone in measure 5. Students will need to know their key signature and fingerings well. With this contemporary version of *Jesus Loves Me*, the melody and harmonies will not always sound like what the students are used to hearing. The flutes do not play above the first B-flat above the staff. Clarinet one does cross the break and plays as high as the first A-flat above the staff and holds it on a fermata. Clarinet 2 also crosses the break but goes no higher than fourth line D. Alto saxophones stay within a very basic range. Trumpet one's highest note is fifth line F. Trumpet two's highest note is fourth line D. Baritone is asked to play D above middle C. The percussion part is for color. There is no snare drum part. The percussion instruments needed are small triangle, suspended cymbal, bass drum and timpani.

Unit V. Stylistic Considerations

Slow and expressive playing is required by all members of the ensemble. The players must sustain their air stream throughout the piece. As mentioned in the score, Holsinger recommends "du" tonguing rather than "tu" tonguing to aid in continual flow of air. At measure 2 and 4, in addition to the tenuto markings in the clarinet, alto saxophone, tenor sax, horn, and low voice parts, Holsinger writes out the word *tenuto*. A composer/arranger cannot stress any more the importance of a musical idea. This piece is a great learning tool for students to learn legato style playing. There are no other styles of articulation markings in this piece. *A Childhood Hymn* is a classic contemporary ballad. For listening purposes, this style of song is meant to be pretty and give people the chills at certain points at the climax (m. 22) and again at measure 31,

where the music builds one last time before the end. At the same time, it has a modern sound to it. Expression in this piece is made through the tenuto markings. Holsinger doesn't emphasize the tenuto markings just so the notes can be played longer. These markings are a jumping board for playing expressively. The tempo change at measure 9 (Faster, with movement) gives the musicians a new opportunity for new expression. With the syncopated line, the clarinets can place expression in the off beats. Expression can be placed in the dynamic changes. The crescendo into measure 22 and at measure 30 can be used for an intense build. The flute soli at the end begs to be played as sweetly as possible. Since *Jesus Loves Me* is so well known, teaching the phrasing should come easy. Have the students sing the words to the song asking them to pay attention to where they breathe. This will help drive home to young musicians how a phrase is a musical sentence.

Unit VI. Musical Elements

The introduction is in B-flat Major and is not a quite a complete verse. Throughout the rest of the piece we hear the theme or A section (verse) of the hymn tune twice separated by the hymn's refrain, which serves as a B section. The B section modulates to E-flat Major and then back to B-flat Major for the second A section. In the intro, Clarinet and Alto Saxophone one play the melody while accompanied by their second parts, horn, and low voices. The second clarinet and alto saxophone play harmonic accompaniment of the same rhythm as the melody while the low voices play longer notes. At measure 9, there is a four bar transition by the clarinets playing an onstinato. The clarinets receive an accompaniment by the low voices playing long tones. At measure 13, the flutes play the melody while the clarinet ostinato continues. The low voices continue sustained long notes. In measures 15 and 17, the tenor sax plays moving eighth notes to provide some color to contrast the long notes played by the lower voices. In measure 19, trumpet one joins the flute briefly to play the melody. At measure 22, trumpet and clarinet one play the melody while everyone else is playing harmonic accompaniment of the same rhythm. The alto saxophones do provide eighth note color while the rest of the winds are holding out a dotted half note. In the second half of the B section, the winds create a modal sound with accidentals. At measure 31, the second A section, trumpet one has the melody as all of the other winds play varying accompaniment. The music has returned to concert B-flat Major. The second half of this

a section also serves as a coda. The clarinets and flute play the melody in arpeggios with the low voices playing long tone accompaniment underneath. In the last three measures, the flutes play a final statement of the “Jesus Loves Me this I Know.” The rest of the winds are playing whole note accompaniment.

Unit VII. Form and Structure

- Introduction There is first a slight variation on the melody from mm. 1-8.
- Section A An accompaniment is established first from mm. 9-12. A verse of the melody is played in the flute from mm. 13-21.
- Section B A key change is made into concert E-flat Major. The refrain of the hymn is now heard in flute, clarinet one, and trumpet one in mm. 22-30.
- Section A A return is made to both the A section and concert B-flat Major mm. 31-36.
- Coda The closing of the piece brings melody back to the flute and gentle accompaniment like in the beginning.

Unit VIII. Suggested Listening

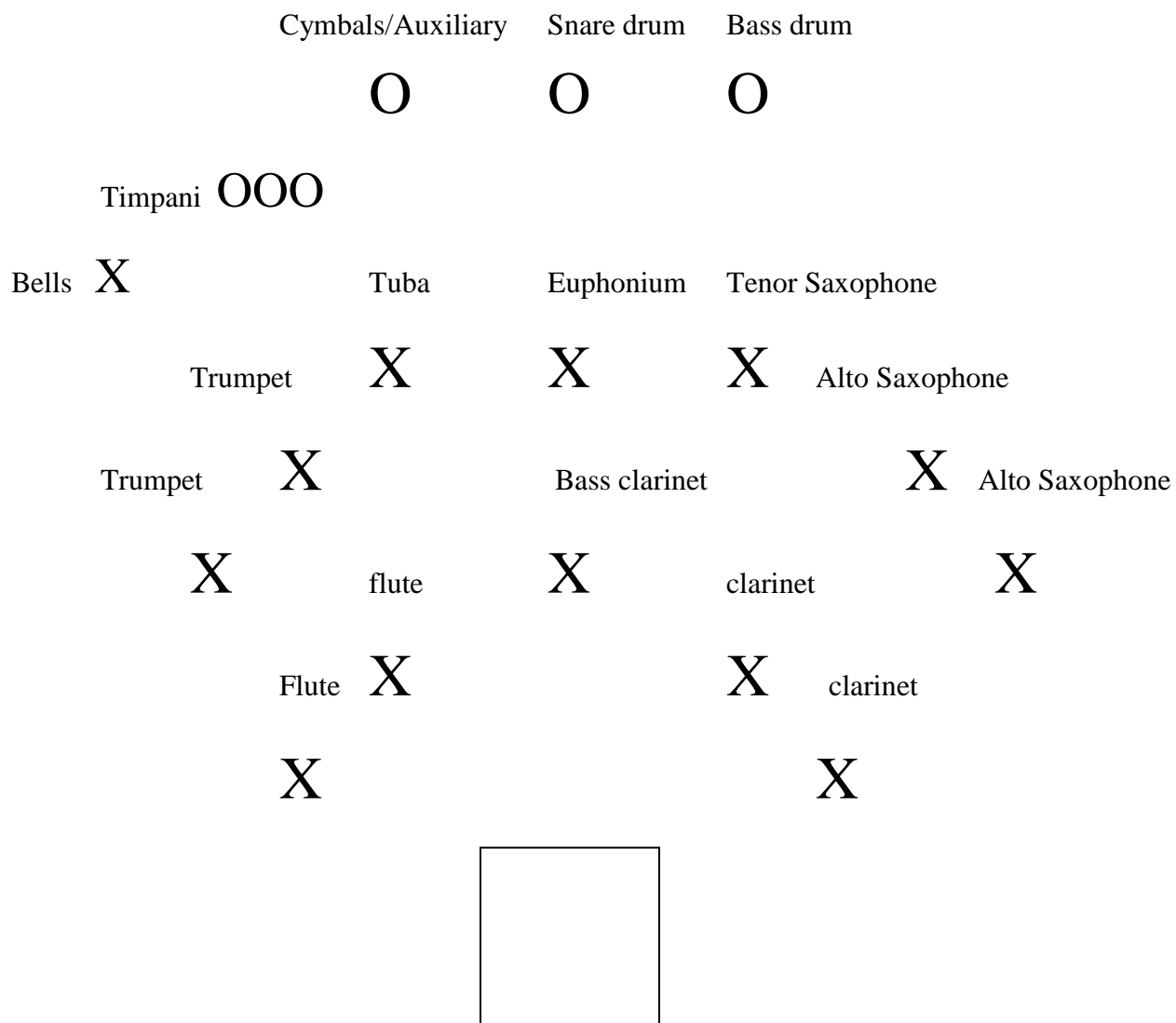
Hymnsong on Phillip Bliss, David Holsinger

Ye Banks and Braes Oh Bonny Dune,

Unit IX. Seating Chart and Acoustical Justification

I placed the low voices in the middle of the ensemble because the bass and tenor voices are the core of the sound. The upper winds were placed on the outside to equal the balance. I place the snare drum dead center of the percussion so I can make better eye contact with the player. I placed the bells to the left of the ensemble because it doubles the flute when it plays. I also placed the timpani close to the tuba since they will be playing the same pitches at times.

Figure 6.3 Seating Chart for *A Childhood Hymn*



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Mission Valley High School Band

Announcements:

Literature: A Childhood Hymn

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Sight read<ol style="list-style-type: none">a. Point out key, time, tempo, changes in parts, tricky rhythms, key changes and style2. Make comments and play through a second time.<ol style="list-style-type: none">a. Keep it to no more than three comments.3. Clarinet ostinato at m. 9<ol style="list-style-type: none">a. Clap and count the rhythm, then play.	<ol style="list-style-type: none">1. Play through the piece2. Play a second time.3. Have the clarinets play mm. 9-174. Entire band play beginning to m. 17

Rehearsal Plan – Rehearsal #2

Ensemble: Mission Valley High School Band

Announcements:

Literature: A Childhood Hymn

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Scales and arpeggios from resource page on back side of music.2. Clarinets review mm. 9-17.3. Articulations<ol style="list-style-type: none">a. Tenutob. Accent4. Intonation of flutes at mm. 13-19<ol style="list-style-type: none">a. Possibly add intonation/interval exercise to get the flutes to listening more.	<ol style="list-style-type: none">1. Entire ensemble plays2. Clarinets play mm. 9-173. Ensemble plays beginning to m. 9 for tenuto playing. Ensemble then plays mm. 22-25 for accented notes.4. Flutes play mm13-19. Stop and start as needed.

Rehearsal Plan – Rehearsal #3

Ensemble: Mission Valley High School Band

Announcements:

Literature: A Childhood Hymn

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Scales and arpeggio warm up on back side of music2. Run piece<ol style="list-style-type: none">a. Remind everyone of articulations.b. Remind flutes to listen at 13 for intonation.3. Phrasing<ol style="list-style-type: none">a. Four or eight? Ask the band.4. 28 to end<ol style="list-style-type: none">a. Allargando/transition to last sectionb. Watch conductor	<ol style="list-style-type: none">1. Entire ensemble plays2. Entire ensemble plays3. Play beginning to 9 and have students tell which sounds better.4. Entire ensemble plays

Rehearsal Plan – Rehearsal #4

Ensemble: Mission Valley High School Band

Announcements:

Literature: A Childhood Hymn

Time: 10 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Scales and arpeggios warm up2. Remind ensemble of the following then run the piece.<ol style="list-style-type: none">a. Phrasingb. In tune?c. In tone?d. Listen, listen, listen	<ol style="list-style-type: none">1. Entire band plays2. Entire band plays

Rehearsal Plan – Rehearsal #5

Ensemble: Mission Valley High School Band

Announcements:

Literature: A Childhood Hymn

Time: 15 minutes

Title	Evaluation
1. Run Firework Music, Portrait of a Clown and A Childhood Hymn in order	1. Can the ensemble play all three tunes in succession without comments or remarks?

{copy and paste additional pages as needed}

CHAPTER 7 - “Citadel Concert March” by Frank Erickson

Unit I. Composer

Frank Erickson (1923-96) was born in Spokane, Washington. He started taking piano lessons at age eight and trumpet at age ten. The first piece he composed, *The Fall of Evening*, was written while he was still in high school. While in the Army Air Corp during World War II, Erickson arranged music for army bands. After the war, Erickson studied composition in Los Angeles with Mario Castelnuovo-Tedesco. Erickson’s higher education continued receiving his bachelors and masters from the University of Southern California. At USC, he studied with Halsey Stevens and worked with Clarence Sawhill arranging half-time shows for the USC marching band. Sawhill is credited for encouraging Erickson to write for school bands. His professional career included teaching orchestration at the University of Los Angeles and theory at San Jose State University. Erikson wrote an incredible number of pieces writing for an incredible number of publishers. Some of these publishers include Bourne, Belwin, Alfred, Elkan-Vogel and Bellwin Mills to name a few. He eventually started his own publishing company, Summit Publications and again later, Frank Erickson Publications. For more than 40 years, Frank Erickson was known as an educational music writer. He wrote more than 200 original works. Some of Erickson’s pieces for band include: *Air for Band*, *Balladair*, *Lyric March*, *Mexican Folk Fantasy*, and *Toccata*. (Arwood, 1990)

Figure 7.1 Picture of Frank Erickson

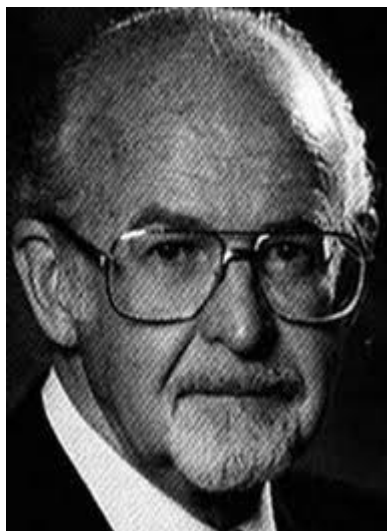


Table 7.1 Compositions in the Mission Valley High School Band Music Library

Name	Genre	Publisher	Difficulty	Date Published
1. Air for Band	Chorale	Bourne	3	1956
2. Balladair	Chorale	Bourne	C2	1958
3. Blue Ridge Overture	Overture	Belwin-Mills	C3	1976
4. Chanson and Bourree	Overture	Bourne		1960
5. Chorale and Fugato	Chorale	Bourne		1960
6. Deep River Suite	Overture	Bourne		1953
7. Fantasy for Band	Overture	Bourne		1955
8. Irish Folk Song Suite	Overture	Bourne		1952
9. Land of the Vikings	Overture	Bourne		1959
10. Overture for Billy	Overture	Belwin-Mills		1961
11. Rhythm of the Winds	Overture	Belwin-Mills		1964
12. Rings of Fire, concert march	March	Belwin-Mills		1984
13. Tamerlane	Overture	Bourne		1958
14. Tocatta for Band	Overture	Bourne		1957
15. Chorale for Band	Chorale	Carl Fischer		1963
16. Citadel, concert march	March	Belwin-Mills		1964
17. Musico	Overture	Belwin-Mills		1978

Unit II. Composition

Citadel (Concert March) is an accessible piece of quality band literature written by Erickson in 1964. A citadel is a wall or fortress that is built to protect a city. Listening to this piece, it is easy to imagine such a structure. The fanfare at the beginning provides an image of herald trumpets atop the parapets announcing the arrival of perhaps a member of royalty. The melodic writing provides an image of a beautiful city the citadel is protecting. And the steady quarter note march feel from the low voices provides an image of the soldiers who man the citadel marching to their duty. *Citadel* was written in a classic march form: Introduction, first strain, second strain, trio, the break up strain, and the recapitulation. Other marches by Erickson include *Rings of Fire* and *Beaded Belts*, both concert marches, and *Presidio symphonic march* (Arwood, 1990). As mentioned, *Citadel* follows the form for a march. One thing that separates *Citadel* from most marches of this style is the individual sections do not repeat. The piece is short, very learnable, and is only two minutes in length.

Unit III. Historical Perspective

Citadel is a march that was written in classic march style in the middle 1960's. There is no information to why the piece was written or what it was specifically written about. Historically, Frank Erickson had become a champion for writing educational concert band literature. *Citadel* was thirteen years into Erickson's career as a published composer and his forty fourth published piece. Expression in *Citadel* is going to come from dynamics, articulations, and the shape of the line. The fact that the piece is a march is going to lend some expression to how it is played and demand intensity. Forte sections are going to be played big and intense. More piano sections will be played hushed but intense. Crescendos can affect expression by having the musicians play like they are leaning on the increase in sound. If the line in the music is going up, it should soar. The articulations must be matched by all who are playing the given marking. When the low voices are playing the staccato quarter notes in the first strain, they must listen to each other and match the style. The same can be said for the dotted eighth sixteenth which is used so prominently throughout the piece. When a group of instruments is playing that rhythm, they must listen and match in the same style.

Figure 7.2 A Picture of a Citadel



Unit IV. Technical Considerations

The keys of concert F and concert B-flat are used in this piece. Students should play the scales for both keys. Rhythmically, this is not a challenging piece. The only rhythmic item that will need attention is the dotted eighth sixteenth notes. Dotted eighth sixteenths are used frequently in the fanfare and first strain. When this piece is being prepared, the band teacher should include dotted eighth sixteen exercises in the lessons to make sure students are playing this rhythm correctly. The sixteenth note must be played short and sound like it belongs with the following note rather than the dotted eighth note. Eighth notes, quarter notes, and half notes are used in this piece. There are sixteenth notes in the snare drum part. *Citadel* is in 2/4 time. The flute part stays a comfortable range only going as high as D above the staff until the beginning of the recapitulation. In measure 109 the flute part plays G above the staff. Balance and pitch may be a brief issue. There are three clarinet parts and they all cross the break. Clarinet one plays above the staff consistently reaching as high as A. The last eight bars, Clarinet one is asked to play B-flat above the staff. The alto saxophones play within a non challenging range throughout. Alto saxophone one is asked to play as high as A above the staff several times. The trumpets also play in a comfortable range. Trumpet one plays a G on top of the staff twice. The low brass range is basic for most of the piece. The highest note they have to play is D above middle C. In measure 33, there is a leap of a fifth from F up to middle C which may be challenging at first for younger trombone players. The snare drum player will need to be good at playing quarter note rolls. The percussion part is the classic march instrumentation: snare, crash cymbals, and bass drum.

Unit V. Stylistic Considerations

In the introduction and first strain, melody has a tenuto quarter note followed by a staccato dotted eighth, sixteenth, and then half note. Students will need to focus on that long quarter note, detached dotted eighth note, making sure the sixteenth note is short enough and belongs to the next note (day. Ta-day). Throughout most of the first strain, the low voices all play continuous staccato quarter notes. These players will need to listen for uniform style and balance. To achieve the correct style in separation of staccato notes, perhaps the low voices instead of thinking horizontal, listening across the ensemble, should listen vertically, listening for the separation and balance of lowest low voices to the higher low voices. In the first strain, while the low voices are playing staccato quarter notes, the upper winds are playing a melodic theme. Occasionally, there will be a measure where everyone plays two staccato quarter notes for contrast. The second strain, everyone is playing legato style. In the trio, the low voices return to playing staccato quarter notes while the trumpet plays a legato melody. The recapitulation is played legato by everyone and in the last eight bars, all winds have tenuto markings over most of their notes. *Citadel* is written as a traditional march. Erickson suggests at the beginning the tempo be Moderato rather than fast. Expression is shown through the use of the dynamics, dynamic markings, and articulations. Eight bar phrases should be played in the first strain. Erickson shows us in the music how we should play the second strain trio and recapitulation in four bar phrases. Because the style in the four bar phrased sections is legato, attention must be made that the ends of phrases are not cut off and each idea connects.

VI. Musical Elements

The harmony appears in a limited number of ways. The upper winds either move parallel with the melody or are held out in long notes. The lower winds with the exception of measures 33-35 where they briefly get to play the melody, either play the continual staccato quarter note chords or long notes. Accidentals are used frequently. In the introduction, trumpets and E-flat horns share the melody. In the first strain, the melody is in trumpet one and the flute part. The alto saxophones join in measures 17-20. In the first strains b section, trumpet one and flute again keep the melody but are joined by clarinet one in measures 33-39 rather than the altos. During

the second strain, trumpet one and clarinet one have the melody. In the second strain's B section, the trumpets clarinets and flutes play the melody. The trumpets have the melody the first half of the trio. The second half of the trio, trumpet one, flute and briefly clarinet two have the melody until clarinet one relieves the second part to join trumpet one and flute four bars later. All of the upper winds conclude the trio sharing the melody in its last eight bars. In the recapitulation, the melody is in the flute, clarinet two and three, alto two, and trumpet one and two briefly. Four bars later, the melody settles into flute, clarinet, and trumpet for the conclusion of the piece. The march is in 2/4 time. The more important rhythms are the dotted eighth sixteenth occurrences and the continuous staccato quarter notes played by the low voices. Each of these rhythms must be played with balance and uniform style. The timbre of the piece includes the melody shared by all of the upper winds. Contrast is brought by the usage of the different upper winds in the melody. *Citadel* provides section of both full instrumentation and thin.

Unit VII. Form and Structure

- | | |
|-----------------|---|
| Introduction | The first four measures is a conversation between the cornets and low brass with the upper woodwinds playing half notes. The last four measures of the introduction is everyone in unison. |
| Theme 1 | (Rehearsal A) Flute and Trumpet 1 have the melody. The low brass and percussion are providing a steady quarter note rhythm.
(Rehearsal B) Theme 1 is repeated. |
| Theme 2 | (Rehearsal C) Cornet 1 and Clarinet 1 provide the melody. Alto saxophones and low brass play half note accompaniment. The flute joins the melody at Rehearsal D. |
| Trio | (Rehearsal E) Cornet plays melody with low brass and percussion providing steady quarter note rhythm. (Rehearsal F) Upper winds repeat trio melody with cornet while low brass continues quarter note rhythm. |
| Short interlude | Four measures before rehearsal G, there is a brief interlude preparing us for the next section. |
| Theme 2 | (Rehearsal G) We have a brief repeat of theme 2. All upper winds are playing the melody. |
| Coda | The last eight measures serve as a coda to end the piece. |

Unit VIII. Suggested Listening

Americans We, Henry Fillmore

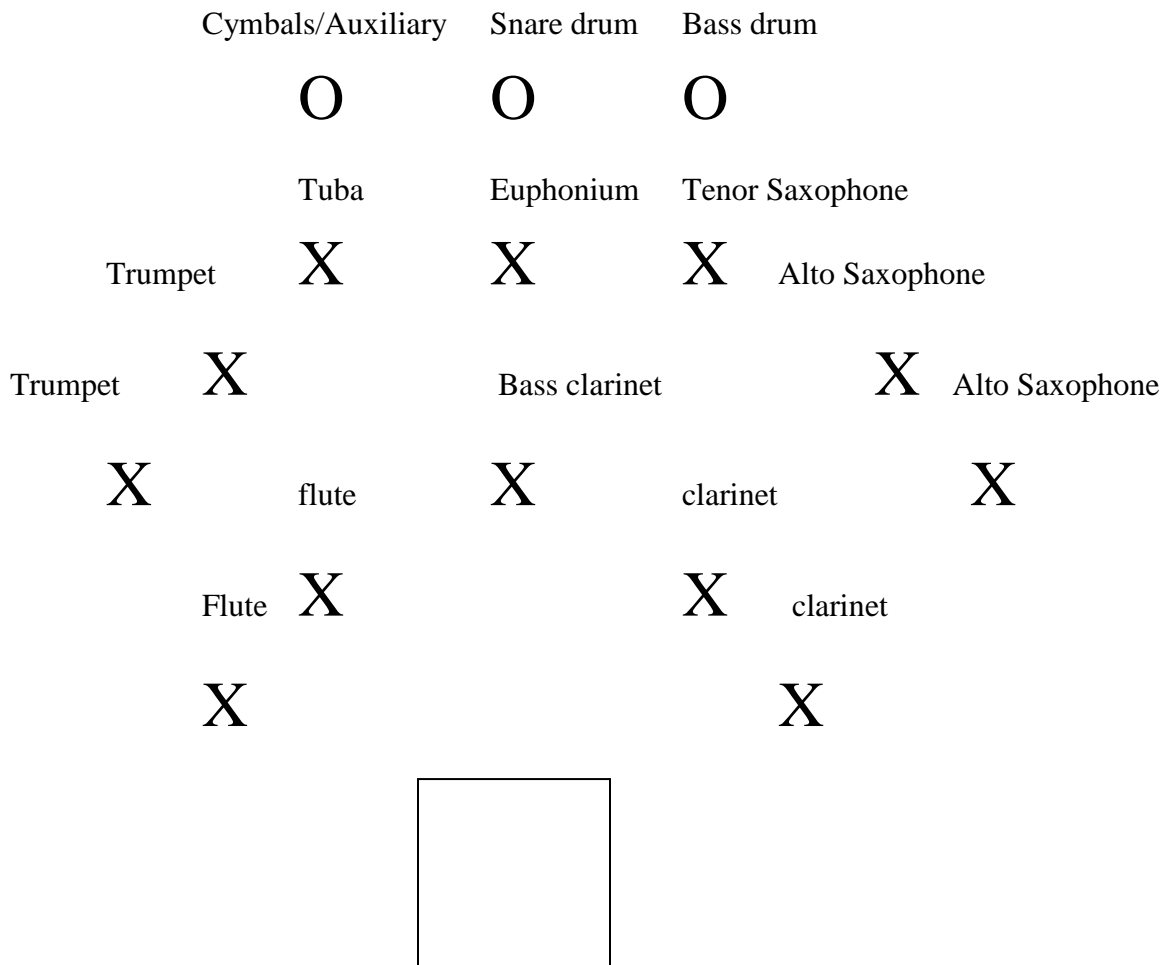
Colonel Bogey, Kenneth J. Alford

Washington Post March, John Phillip Sousa

Unit IX. Seating Chart and Acoustical Justification

I placed the low voices in the middle of the ensemble because the bass and tenor voices are the core of the sound. The upper winds were placed on the outside to equal the balance. I place the snare drum dead center of the percussion so I can make better eye contact with the player.

Figure 7.3 Seating Chart for “Citadel, concert march”



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Mission Valley High School Band

Announcements:

Literature: Citadel (Concert March)

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Sight read<ol style="list-style-type: none">a. Point out key sig., time sig., accidentals and key changes.2. Read a second time.<ol style="list-style-type: none">a. Take notes of any problem sections.3. Rhythm: quarter note followed by dotted eighth sixteenth.<ol style="list-style-type: none">a. Discussb. Clap and count<ol style="list-style-type: none">i. Intro.ii. A to B	<ol style="list-style-type: none">1. Play through piece.2. Play through again.3. Clap

Rehearsal Plan – Rehearsal #2

Ensemble: Mission Valley High School Band

Announcements:

Literature: Citadel (Concert March)

Time: 15 minutes

Title	Evaluation
<ul style="list-style-type: none">1. Play Beginning to B<ul style="list-style-type: none">a. Refresh the ensemble of the pieces sound.2. Structure of the piece<ul style="list-style-type: none">a. Introductionb. First Strainc. Second Straind. Trio<ul style="list-style-type: none">i. What happens at a trioe. Recapitulation3. Articulations<ul style="list-style-type: none">a. Tenutosb. Staccatos	<ul style="list-style-type: none">1. Play Beginning to B2. Play each section and stop3. Upper voices play A to B to demonstrate tenuto.4. Lower voices play A to B to demonstrate staccato.

Rehearsal Plan – Rehearsal #3

Ensemble: Mission Valley High School Band

Announcements:

Literature: Citadel (Concert March)

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Play B to E<ol style="list-style-type: none">a. Part of first strain at Bb. Second strain at Cc. Differencesd. In second strain, octave leaps in melody.2. Trio<ol style="list-style-type: none">a. Ask students what happens?b. Low voices matching on staccato quarter notes.c. Upper voices make good entrance at F.3. Address the transition into G<ol style="list-style-type: none">a. Poco ritardandob. Students must watch	<ol style="list-style-type: none">1. Ensemble play B to E<ol style="list-style-type: none">a. Play then discuss differences2. Ask students questions then play3. Start at m. 99 and play to G several times.

Rehearsal Plan – Rehearsal #4

Ensemble: Mission Valley High School Band

Announcements:

Literature: Citadel (Concert March)

Time: 15 minutes

Title	Evaluation
<ul style="list-style-type: none">1. Play through piece2. G-End<ul style="list-style-type: none">a. Pyramid of sound<ul style="list-style-type: none">i. More lowsb. How do you fit in?c. Air through the horn3. M. 123 to end<ul style="list-style-type: none">a. Dynamicsb. Gradual ritardandoc. Articulationsd. A lot going on in a small amount of space.	<ul style="list-style-type: none">1. Play through piece<ul style="list-style-type: none">a. Stop and start as needed to readdress any issues.2. Play. Discuss. Play3. Play. Discuss. Adjust. Play

{copy and paste additional pages as needed}

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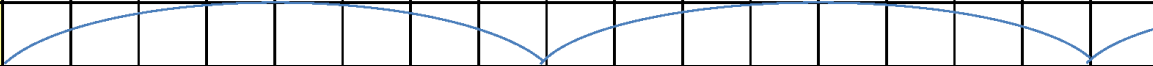
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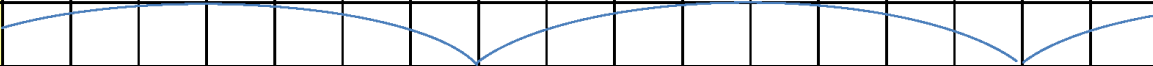
Appendix A - Score Analysis's for the studied pieces

Figure A.1- Firework Music

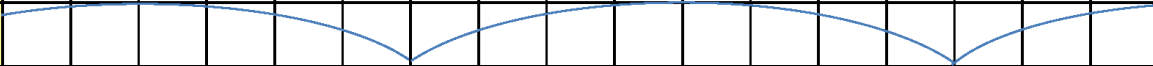
Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Theme 1								Theme 1								Theme 2
Phrase Structure																	
Tempo	Moderato 130 bpm																
Dynamics	<i>f</i>								<i>f</i>				<i>mf</i> w.w. <i>p</i> brass	cresc.	<i>f</i>		<i>f</i>
Meter/Rhythm	3/4 time																
Tonality	E-flat Major																
Harmonic Motion	tonic triad					V	I V6/5 I	V chord	tonic triad					V	I V6/5 I	V chord	I
Orchestration	Cornet 1 has melody, low brass and percussion accompany								Flutes have melody, clarinets and alto saxes accompany				Brass and percussion join accompaniment				Cornet 2
General Character	Regal!																
Means for Expression	Accents and phrasing												Start with soft dynamics, then crescendo and more accents				Phrasing
Conducting Concerns														Show crescendo and accents			


Composition _____
 Composer _____

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
Form								Theme 2								Theme 3	
Phrase Structure																	
Tempo																	
Dynamics								mf w.w. p brass						cresc.	<i>f</i>	<i>p</i>	
Meter/Rhythm m																	
Tonality																c minor	
Harmonic Motion	IV	V	III	IV	II	I V V	I	I	IV	V	III	IV	II V II	I V V	I	i	
Orchestration	one has melody, low brass and percussion accompany							Fl, cl, and alto ones have melody, secondaries accomp.					Brass and percussioin join the accompaniment			Flute, clarinet, a sax, bass clarinet	
General Character																Regal but a little	
Means for Expression	g and accents													cresc.			
Conducting Concerns																	

Composition _____
 Composer _____

Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
Form							Theme 3								Theme 4		
Phrase Structure																	
Tempo																	
Dynamics	cresc.	decresc		cresc.		decresc	piano		cresc.	decresc		cresc.		decresc	piano	cresc.	
Meter/Rhythm m																	
Tonality																	
Harmonic Motion	v	i		iv	i	V	i		v	i		iv	i	V	v	i	v
Orchestration	nd alto ones have melody, secondaries, barri et, and percussion accompany						Cornet one has the melody, cornet 2, E-flat horn, baritone and percussion accompany								Flutes, clarinet one, and sax, bass clarinet, and t		
General Character	dainty																
Means for Expression	Staccato eighth note runs with crescendos and decrecendos in the woodwinds								Staccato eighth note runs in trumpets with crescendos and decrecendos						In measure 49, start at measure 50, gradually c measure 53 and 54.		
Conducting Concerns																	

Composition _____
 Composer _____

Measure #	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68		
Form						Theme 4								Theme 1					
Phrase Structure																			
Tempo														Grandioso 110 bpm					
Dynamics		<i>f</i>		dim.		piano	cresc.			<i>f</i>		rit.		<i>f</i>					
Meter/Rhythm m																			
Tonality														E-flat Major					
Harmonic Motion	iii	iv	i	v	i	v	i	v	iii	iv	i	v	i	I					
Orchestration	alto sax have melody. Clarinet 2, baritone, and triangle accompany.					Cornet 1 has melody. 1st E-flat horn, baritone, tuba, and snare accompany.								Flute, clarinet, and cornet ones have melody. Flute and clarinet accompany.					
General Character														Grandioso and very Regal!					
Means for Expression	piano. Beginning in crescendo to forte in measure 53.			dim.		Start piano and gradually crescendo to forte in measure 61 and then diminuendo in measures 63 and 64.											Grandioso sound, dynamics, and phrasing.		
Conducting Concerns												rit.		Grandioso					

Composition _____
 Composer _____

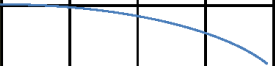

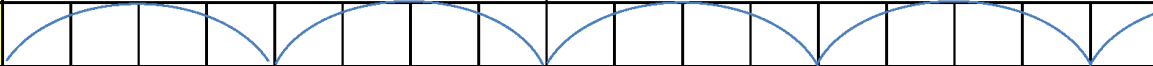
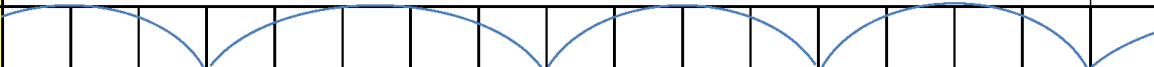
Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
Form					Theme 2												
Phrase Structure																	
Tempo														I			
Dynamics											rall. cresc.	ff					
Meter/Rhyth m																	
Tonality																	
Harmonic Motion		V	I V6 I	V	I	IV	V	iii	IV	ii V V	I V V	I					
Orchestration	ave melody. All other				Baritone joins those playing accompaniment.												
General Character																	
Means for Expression	accents																
Conducting Concerns											rall. cresc.						

Figure A.2- Portrait of a Clown

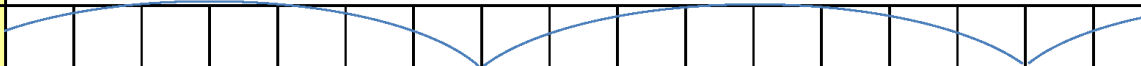
Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction								Theme A								
Phrase Structure																	
Tempo	160 bpm																
Dynamics	<i>f</i>						<i>p</i>	cresc.	<i>f</i>	<i>p</i>	<i>p</i>		crescendo	<i>mf</i>	<i>p</i>		<i>mf</i>
Meter/Rhythm	4/4 time																
Tonality	B-flat Lydian																
Harmonic Motion	V								I								I
Orchestration	Melody in woodwinds								Melody in flute/oboe. Other instruments accompanying								Alto sax
General Character	Light and bouncy like a jolly clown								Like a happy clown performing								
Means for Expression	Articulations: Staccatos and accents						Dynamics: crescendo										
Conducting Concerns	Staccato pattern needed						Grow pattern for cresc.						Grow pattern for cresc.				

Composition _____
 Composer _____

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
Form																	Theme
Phrase Structure																	
Tempo																	
Dynamics					Crescendo			Cresc.	<i>f</i>			Cresc.				Cresc.	<i>p</i>
Meter/Rhythm m																	
Tonality																	
Harmonic Motion												ii			V		
Orchestration	and xylophone join melody								transition period getting us to B theme								Melody whole n
General Character																	Smooth
Means for Expression					Crescendo			Cresc.				Cresc.				Cresc.	Espress crescend
Conducting Concerns					Use left hand for cresc.			Left hand for cresc.				Left hand for cresc.					Smooth & flowing

Composition _____
 Composer _____

Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	
Form	B																	
Phrase Structure																		
Tempo																		
Dynamics		p crescendo mp clarinets		p crescendo mp clarinets		p crescendo mp clarinets		p crescendo mp clarinets		p crescendo mp clarinets		p crescendo mp clar. And tuba		p crescendo mp clar. And tuba		mp		
Meter/Rhythm																		
Tonality																		
Harmonic Motion		V I V		I		V vi		V		V I V		I		V vi		vii		
Orchestration	in flute/oboe, clarinets accompanying, Low winds playing note long tones							Trumpet one and Alto Sax join melody										
General Character	and legato like the clown is on a ballancing beam																	
Means for Expression	vo and do	Crescendo		Crescendo		Crescendo		Crescendo		Crescendo							Esspresivo marking	
Conducting Concerns	and pattern							Cue trmpt on beat 3										

Composition _____
 Composer _____

Measure #	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
Form																	Theme
Phrase Structure																	
Tempo																	
Dynamics						Cresc.	mf flute and alto sax p everyone else										<i>f</i>
Meter/Rhythm																	
Tonality																	
Harmonic Motion				I			V			I	V	I	V				I
Orchestration							Flutes/oboe and alto sax play melody one, trumpet plays melody 2										Flute pl
General Character															clown is ending balance act		We are
Means for Expression																	Come p staccato
Conducting Concerns			Cue tuba on beat 3														Return

Composition _____
 Composer _____

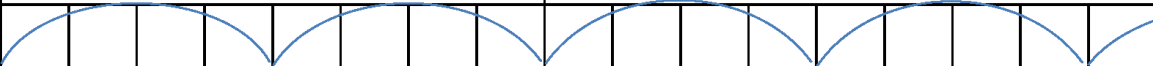
Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85					
Form	A																					
Phrase Structure																						
Tempo																						
Dynamics					Cresc.			p	<i>f</i> flutes and clarinets mf everyone else					Cresc.			<i>ff</i>					
Meter/Rhythm m																						
Tonality																						
Harmonic Motion				V		I			I ii		iii ii		I ii		iii ii		I	I	I ii	iii ii		I
Orchestration	sings melody, trumpet plays melody inverted								Clarinet joins melody								Trumpet					
General Character	back to the jolly happy clown																					
Means for Expression	prima. Accents and s			Tenuto and legato articulations		Accents and staccato articulations		piano echo						cresc. On beats 3 & 4			<i>ff</i> dyn.					
Conducting Concerns	to original pattern				Legato pattern			tiny staccato									Big Pattern					

Composition _____
 Composer _____

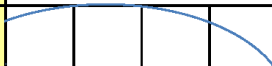

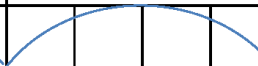
Measure #	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	
Form									Coda									
Phrase Structure																		
Tempo																		
Dynamics					Cresc.	De-crescendo					mp			mp cresc. To <i>sf</i>	p			
Meter/Rhythm																		
Tonality																		
Harmonic Motion	I	V	I		I	V	V		V					V		I		
Orchestration	ts and low brass get turn with melody																	
General Character																		
Means for Expression	Tenuto articulations					De-crescendo the rest of the piece to piano												
Conducting Concerns	Legato pattern							Pattern gets smaller from here to end. Delicate										

Figure A.3-A Childhood Hymn

Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction								A section								
Phrase Structure																	
Tempo	Slow and expressive, legato in style								Faster, with movement								
Dynamics	p								p								mp
Meter/Rhythm	4/4 time																
Tonality	Concert B-flat Major																
Harmonic Motion	I			I	IV	I	vi	V	vii	I	vii	I	V	I	vii	IV	I V I
Orchestration	Clarinet one has melody. Clarinet 2, alto saxes, tenor sax, horn, and low reeds accompany								Accompaniment establishing a tempo					Flutes have the melody, clarinets continue playing provide half note and whole note			
General Character	Like a lullaby								Faster					Still lullaby like but with faster tempo than			
Means for Expression		tenuto on beat 3		tenuto on beat 3	triplet on beat 2	tenuto on beat 3											
Conducting Concerns		holding on to beat 3 tenuto		hold on to beat 3 tenuto				left hand for s.s. cresc. eyes						cue flutes			

Composition _____
 Composer _____

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34		
Form					Section B										Section A				
Phrase Structure																			
Tempo														Slightly broader					
Dynamics				cresc.	<i>f</i>				<i>f</i>		de-cresc	Crescendo		<i>f</i>					
Meter/Rhythm m			2/4 time	4/4 time															
Tonality					Concert E-flat Major										Concert B-flat Major				
Harmonic Motion	IV	V	I	I	I	V	I	vi	vii	I	IV	flat III	IV	II	I	III	I	I	IV
Orchestration	e an ostinato, other winds tones				Flutes, clarinet one, and trumpet one has the melody. Accompaniment is playing the same rhythm. In m. 27, clarinets and horns take melody										Trumpets have the melody				
General Character	an in introduction			Buildin g	Grand							backin g off	rebuilding	Broader					
Means for Expression				cresc.		cresc in altos						de-cresc	Crescendo	Slightly broader tempo and feel					
Conducting Concerns			2/4 time for one bar	back to 4/4 time							cue clar.s on beat 4								

Composition _____
 Composer _____




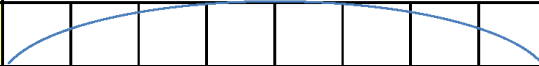
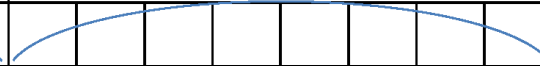
Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
Form			Coda														
Phrase Structure																	
Tempo			Slower, gently														
Dynamics		Cresc.	p					rall.									
Meter/Rhythm m																	
Tonality																	
Harmonic Motion	I	vi	V	vi	V	vi	I	IV	I								
Orchestration			Melody returns to the flute with the same feel as the introduction. Clarinets have a arpeggio accompaniment														
General Character			Calm again														
Means for Expression		Cresc.	Slower, gently tempo and feel. Return of lullaby sound														
Conducting Concerns		Fermat on beat 3	gentle small pattern						Fermat on beat 3								

Figure A.4- Citadel (Concert March)

Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction								Theme 1								
Phrase Structure																	
Tempo	Moderato																
Dynamics	<i>f</i>								<i>p</i>						Crescendo		<i>mf</i>
Meter/Rhythm m	2/4 time																
Tonality	Concert F Major																
Harmonic Motion	V							V	I							V	I
Orchestration	Fanfare in cornets and E-flat horns. Response from low brass				All upper winds join in fanfare				Upper winds provide melody and harmonization. The lower voices provide								
General Character	Fanfare								March like								
Means for Expression	Forte dynamic. Quarter followed by dotted eighth sixteenth rhythm with low voices anwering the call.								Low voices play staccato quarter notes setting a march pulse. Upper voices								
Conducting Concerns		Moderato and forte							mezzo piano						Crescendo		Mezzo f

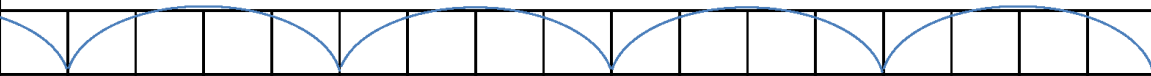
Composition _____
 Composer _____

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
Form								Repeat of Theme 1									
Phrase Structure																	
Tempo																	
Dynamics							de-cresc.	mp							Crescendo	mf	
Meter/Rhythm																	
Tonality																	
Harmonic Motion							V	I							V	I	
Orchestration	a steady rhythmic bass.																
General Character																	
Means for Expression	es play melody and continue to use the quarter dotted eighth sixteenth rhythm.																
Conducting Concerns	orte						de-cresc.	mezzo piano						Crescendo	mezzo forte		






Composition _____
 Composer _____

Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
Form							Theme 2										
Phrase Structure																	
Tempo																	
Dynamics							mp										
Meter/Rhythm																	
Tonality																	
Harmonic Motion					V	I	IV		V		IV				I		
Orchestration							Trumpet one and clarinet one play melody. All other winds play long notes.										
General Character							Melodic with a march pulse underneath										
Means for Expression							Soft melodic melody with four bar phrase markings.										
Conducting Concerns							mezzo piano										

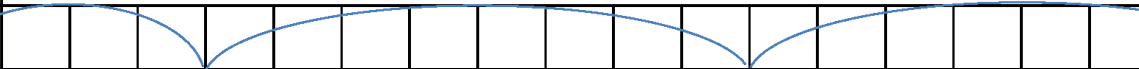
Composition _____
 Composer _____

Measure #	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
Form																	
Phrase Structure																	
Tempo																	
Dynamics						<i>f</i>				diminuendo				mp			cresc.
Meter/Rhythm																	
Tonality																	
Harmonic Motion					V	IV	V	I						IV		iii	
Orchestration	Melody is in the trumpets, flutes and clarinets. All other winds play harmonizing long notes.																
General Character																	
Means for Expression																	
Conducting Concerns						Forte				Dim.				mezzo piano			cresc.

Composition _____
 Composer _____

Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
Form					Trio												
Phrase Structure																	
Tempo																	
Dynamics	mf				mp												
Meter/Rhythm																	
Tonality					Concert B-flat Major												
Harmonic Motion		V	I		I												
Orchestration					Trumpet one has solo melody. Low brass and percussion provides quarternote harmonization and rhythm.												
General Character					Melodic with more aggressive march pulse underneath												
Means for Expression					Cornet is playing the soft melodic melody while the low voices play staccato quarternotes underneath.												
Conducting Concerns	mezzo forte				mezzo piano conduct staccato for low voices												


Composition _____
 Composer _____

Measure #	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102
Form																	
Phrase Structure																	
Tempo																	
Dynamics		Crescendo		<i>f</i>													
Meter/Rhythm																	
Tonality																	
Harmonic Motion		V		I				IV		II							V
Orchestration				All upper winds play the melody the trumpet played. Low winds continue quarter note harmony and rhythm.													
General Character																	
Means for Expression				The upper winds play loud, melodic melody while low voices play staccato quarter notes underneath.								Tenuto quarter and half notes.					
Conducting Concerns		Crescendo		Forte													

Composition _____
 Composer _____

Measure #	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119		
Form			Interlude				Theme 2												
Phrase Structure																			
Tempo			poco ritardando				Tempo 1												
Dynamics							<i>f</i>												
Meter/Rhythm m																			
Tonality							Concert F Major												
Harmonic Motion	I		IV			V	II		I			V	I			IV			
Orchestration			Half notes. Full orchestration.				Almost all are playing melody				Trump, clar, flute play melody. Everyone else long notes								
General Character							Melodic												
Means for Expression			Half notes crescendoing and slowing.				Melodic with four bar phrase markings												
Conducting Concerns			poco ritardando				Forte tempo 1												

Composition _____
 Composer _____

Measure #	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136
Form		Coda															
Phrase Structure																	
Tempo																	
Dynamics				Crescendo		<i>ff</i>											
Meter/Rhythm																	
Tonality																	
Harmonic Motion		flat-VI	flat-VII	flat-VI	flat-VII I		flat-VII I										
Orchestration		Everyone is playing the same rhythm. Everyone is playing.															
General Character		Fanfare															
Means for Expression		Many tenuto notes gradually getting louder and slowing down.															
Conducting Concerns				rit. Poco a poco Cresc.		Forissimo			Ferm.								

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